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BOCCACCIO AND HIS IMITATORS IN GERMAN, ENGLISH, FRENCH, SPANISH, AND ITALIAN LITERATURE. "THE DECAMERON." By Florence Nightingale Jones, Instructor in Romance Languages, University of Illinois. IV+46 Pages. Chicago, The University of Chicago Press, 1910. Price \$.53 Postpaid.

Interest in the *novella* is distinctly in the ascendancy. The name of Boccaccio is fundamentally and inseparably connected with all that bears on this subject—is almost synonymous with it. Any publication dealing with, or calculated to throw light upon, the Decameron is therefore peculiarly timely. Untold volumes have been written on Boccaccio and his Decameron; many and minutely searching studies have been published about all possible phases of its influence on national literatures, on individual authors, and on single literary productions. But never before has any attempt been made to garner—to gather together under one roof, as it were—all the influences of Boccaccio on *all* the great literatures of the Western world, as Dr. Jones does in the present work, tracing in minute detail and cataloguing all the borrowings from every one of the hundred stories of the Decameron.

Under promise (p. 42) of giving later "a more detailed discussion," which will no doubt be a fuller and more scientific monograph, Miss Jones publishes in this pamphlet—which, incidentally, has all the earmarks of being a by-product—several very handy tabulations showing the translations and imitations of Boccaccio in Germany, England, France, Spain, and Italy. The list gives the stately grand total of over 850 titles. If those found in Scandinavian Literature, which were intentionally omitted from consideration, had been added, Boccaccio's progeny would number more than a thousand.

The pamphlet consists of a preface, an introduction of nine pages, three tables of statistical compilations, a full list, with date, of every imitation of each of the 100 *novelle*, beginning with the first story of the first day and continuing in order through the whole Decameron (this constitutes, of course, the main body of the work), a bibliography, additions, and an index of principal authors. Table A gives, tabulated by day and *novella*, the number of imitations of each of the 100 stories, and adds a list of the ten most popular ones (i. e., those of which most imitations were found) in the order of their popularity. This list is instructive as well as interesting; it runs as follows: X, 10; IV, 1; VII, 7; X, 8; II, 9; IV, 2; VII, 6; V, 9; VI, 4; II, 5. Table B, again arranged by day and *novella*,

gives a summary of the stories imitated by ten authors, two from each of the five countries treated. It is intended to show the wide geographical distribution of the borrowings from the Decameron Tales. An addition to this table gives a list of the imitators of each of the ten most popular tales, as cited under Table A. (It might be added, in passing, that a line or a space between the two parts of Table B would greatly facilitate the intelligibility of page 11.) Table C gives a summary, by days, of the total number of adaptations found in each of the five countries under discussion. These tables show the interesting fact that Germany has the lion's share in the Boccaccio imitations. This Dr. Jones tries to explain, p. 9 of the Introduction, on the ground of Germany's geographical proximity to Italy, of Hans Sachs's influence, and of the indefatigable activity of German scholars in ferretting out "these metamorphosed *Novelle*"—not, it seems to me, with good reason or much plausibility, for the greater geographical proximity of Germany is not a fact, and, besides, on that ground Italy herself ought greatly to preponderate; and, as for German scholarship, that has ferretted as assiduously and with as much vigor in foreign literatures as it has in its own. The true explanation is rather to be found in Germany's strange and extraordinary fondness of, and remarkable capacity for imitating and assimilating, things foreign. Besides this general explanation, a more specific reason for the borrowings, in the later period, is found in the intense and widespread interest German literary men showed for Italy and its art and literature toward the end of the eighteenth century. Winckelmann, aflame with passion for classic art, had gone to Rome as early as 1755, never to return to Germany. In 1780, Heinse went to Italy where he remained several years, and became thoroughly imbued with Italian culture. He translated Tasso and Ariosto, and wrote on their lives; his own *Ardinghello* plays on Italian soil. Heinse was followed in this yearning for Italy by Goethe. H. Pröhle calls his migration to the South "die eigentliche Vorläuferin von Goethes Flucht nach Italien." Lessing was not permitted to satisfy his long-standing wish to see the classic land till 1775. Then he visited all the larger cities of Italy and made a careful inspection of their libraries and a study of Italian scholarship. Bürger, in 1789, writes with enthusiasm of his renewed daily study of Italian authors, like Ariosto, Tasso, Petrarch, and in his fragment 'Bellin' he imitates the Italian verse-form. The German Romantics, of course, cap the climax of this return to the Middle Ages, Southern Climes, and the Roman Catholic Church. But more of this presently.

In passing now to an estimate and criticism of the work, it

must be borne in mind that the author has attempted to cover a vast, well-nigh limitless field, and, viewed merely as a compilation, the work deserves unstinted praise. Miss Jones has for the first time brought together within a small compass and for comparative study a vast deal of information, which hitherto has been scattered in the most remote places. She has given a bird's-eye view, and angles of view, that are most interesting, at times fairly startling. On the other hand, she has covered so very large a field, that perfect accuracy, scientific dependability, and anything resembling independence of attitude is all but out of the question. Lest I expose myself to my own criticism, I shall limit my observations practically to that part of the work dealing with German Literature. Even so, it will not be possible to do more than give a few suggestions, showing lines along which a later edition may be enlarged and improved.

The most pronounced defect of Dr. Jones's compilation, as a whole, is that she has deliberately refused to "locate" the titles in her long list of imitations. She says, to be sure, in the Preface (p. IV) that "it has seemed best not to encumber the following list with detailed references to the work in which the imitation occurs. . . . references to editions, volumes, pages, would defeat the object aimed at." The reviewer feels constrained to take decided issue with the author on that point. If the work in question designs to be anything at all, it certainly means to be a reference-book. And it is an excellent reference-book—but with the references left out. And yet, what an admirable reference-book it could be made to be, if the references were added! It is most exasperating, for example, to read among the imitations of X, 10, Simrock: *Volksbücher*, 'Eine schöne anmuthige Historie,' and then have to haul down from the shelves all the 12 volumes of the *Volksbücher*—only to find that they contain no such title, when the simple addition of VI, 119, would at once have located the story in question and at the same time have corrected the title erroneously quoted; or, again, to find IX, 6, Von der Hagen: *Gesamtabenteuer*, 'Von zwain studenten,' and have to thumb through the 2500 odd pages of Von der Hagen's 3 volumes—again to be disappointed, when the mere addition of III, 43, or, simpler still, of only LV would have "placed" the story and have enabled an immediate correction of the misquoted title; or to see among the imitations of IV, 2, Bülow: *Novellenbuch*, 'Der Genius', and then be obliged to search through the 4 volumes of Bülow to locate the story in question, when the addition of III, 111, or III, VII, would have obviated the whole difficulty. The same is true of the references to Ayrrer, all 5 volumes of which are, indeed, paginated consecutively, without regard to volumes, so that the mere

page would be sufficient; of Martin Montanus, Kirchhof, Pauli: *Schimpf und Ernst*; and of practically all the German works cited, of each of which there either is only one edition, or only one edition is likely to be consulted. The absence of these references is particularly annoying in the case of Hans Sachs, as his works are at once so numerous and printed in such scattering volumes of the publications in which they appear. I fully realize that the addition of full data of editions, with dates, places of publication, editors, etc., would have been an encumbrance, but with proper bibliography and judicious references, one or at most two numerals added to these titles would have been a very great help. It seems a great pity, that, after having had in her hands and verified the quotations from all these books, many of which are very difficult of access, Miss Jones did not go this one step farther and give us the full benefit of her laborious task.

Of omissions from the Bibliography, the most conspicuous is that of the awkwardly arranged, clumsy, and unscientific, but fundamentally important book of Rudolf Fürst, *Die Vorläufer der modernen Novelle im achtzehnten Jahrhundert*, Halle, 1897, a veritable mine of information on the subject under discussion. A perusal of this book, which treats not only of German literature, but of English, French, Spanish and Italian as well, would have greatly enlarged the horizon of Miss Jones's studies and have been of great advantage to her compilation.

In Dr. Jones's Introduction, German literature conspicuously fails to come to its own. On p. 3, mention is made of the influence of Boccaccio as the prototype of the *Rahmenerzählung*, Bülow's *Novellenbuch* being cited as owing its framework to the Decameron. The *Novellenbuch* (the dates of which should be 1834, 1835, 1836, and 1836 for the 4 volumes) is not, in point of fact, a *Rahmenerzählung* at all, while 'Die sieben weisen Meister' (Simrock's Volksbücher XII, p. 115'), Schnabel's 'Die Insel Felsenburg' (1731-43), Goethe's 'Unterhaltungen deutscher Ausgewanderten' (1795), Wieland's 'Das Hexameron von Rosenheim' (1805), Achim v. Arnim's 'Der Wintergarten' (1809), Tieck's 'Phantásus' (1812-16), and E. T. A. Hoffmann's 'Die Serapionsbrüder' (1819-21) might have been given at this point as conspicuous examples of the framework story in German literature.² On the same page, the Romanticists of England and France are discussed, no mention being made of the profound influence which Boccaccio exerted

² Cf. also Bibliothek der deut. Nationalliteratur, Quedlinburg u. Leipzig, 1841, Vol. 22.

on the German Romantic School. The most marked example of this is the important and fundamental essay of Friedrich Schlegel: 'Nachricht von den Poetischen Werken des Johannes Boccaccio', 1801, *Sämmtliche Werke*, Wien, 1825, X, p. 3. His brother August Wilhelm makes repeated references in his 'Vorlesungen über schöne Litteratur und Kunst' ('Berliner Vorlesungen') to Boccaccio and the Decameron, and in the third volume (*Deutsche Litteraturdenkmale des 18. und 19. Jahrhunderts in Neudrucken herausgegeben von Bernhard Seuffert*, No. 19), p. 231, he had inserted the beginning of a translation of the Decameron, which was later removed, cf. Minor's Introduction, p. IV. This is followed by a translation from Fiametta. The influence of Boccaccio on Ludwig Tieck was nothing short of vital. He goes so far as to say, "Boccacaz, Cervantes und Goethe sind die Muster in dieser Gattung (Novelle) geblieben" (Tieck's *Schriften*, Band 11, Berlin, 1829, Introduction, p. LXXXV*)—and how great his own influence in this field was, may be seen from the fact, that after 1820 he made the *Novelle* the vehicle for the expression of his whole view and philosophy of life—the *Träger*, as a *Kunstprodukt*, of his *Weltanschauung*. His 'Phantasmus' has been referred to above. Sophie Mereau contributed a translation of Decameron I, 3, the Ring-story, to Schiller's 'Horen', 1796; and in her book 'Spanische und Italienische Novellen.' Herausgegeben von Sophie Brentano (she had meanwhile been married to Clemens Brentano), Penig, 1804-05—really the work of Clemens Brentano, cf. Goedeke, *Grundriss* 2 VI, p. 64—there is every reason to suspect Boccaccio material, though I was unable to obtain the book.⁵ What an overpowering domination Boccaccio attained in later German literature is seen by the fact that Paul Heyse, himself the conceded master of short-story writing in Germany, makes the Falcon Story, Dec. V, 9, the type and model by which he and Heinrich Kurz measured, and according to which they selected, the stories to be included in their

* Arnim had originally also planned his 'Das Landhausleben' as a framework story. Cf. Max Koch's introduction to Vol. 146, I, *Kürschner, Deut. Nat. Lit.*, p. CXXVII.

⁵ Cf. also 'Deutscher Novellenschatz', herausgegeben von Paul Heyse u. Hermann Kurz, Band I, München u. Leipzig, 1871, *Introd.*, p. VIII.

⁶ Cf. also R. Steig, 'Arnim und Brentano', pp. 158 and 356.

⁷ A new edition is just announced, as I am writing these lines: 'Spanische und italienische Novellen übertragen von Cl. Brentano'. 2 Bde. Dreililien-Verlag. XIV, 212, 274 S. Mk. 10, Karlsruhe, 1910.

'Novellenschatz', a collection of 86 German short stories in 24 volumes, already referred to in a previous foot-note.

We come now to the list of imitations. In a literary study of this kind, there must inevitably be left considerable latitude for personal opinion and feeling, and individual interpretation, especially where "no attempt is made to discuss the sources of these stories, nor to settle disputed questions" (Preface, p. III). Differences of opinion between author and reviewer may therefore be expected. Before attacking the long lists in detail, I shall select two titles which, it seems to me, should be omitted. Under IV, 2 (p. 21), Dr. Jones includes, Bülow: *Novellenbuch*, 'Der Genius,' which is found in Vol. III, p. 111 of Bülow, and the date of which should be 1836. This story is, as a matter of fact, taken from the *Cent Nouvelles Nouvelles* of Madame de Gomez, as Bülow tells us in his Introduction, Vol. III, p. XII, and not from the Decameron. It should not, in my opinion, be identified with the Boccaccio tale. The only similarity between the two is the intercourse—would-be in 'Der Genius' and supposed in Boccaccio—between a woman and a celestial visitor.* Otherwise the plan, purpose, plot, dénouement, and tone of 'Der Genius' is wholly different from the Decameron story. Much more akin to Decameron IV, 2 (if Bülow is to furnish an example), it seems to me, is 'Der Chevalier auf den Knien', Bülow II, p. 568. Here, as in Boccaccio and unlike 'Der Genius', the would-be heavenly visitor himself is the one who gives rise to, and encourages, in his fair dupe the belief in his heavenly origin; then, too, the tone of this tale is entirely Boccaccioesque; and finally, while taken from the *Nouvelles toutes Nouvelles* (cf. Bülow, Introduction, Vol. II, p. XXI) constitutes only an episode in the story there, and *may*, therefore, quite well have its provenience directly from the Decameron. Surely the would-be *Apothekergeist* of this story in his delicate situation has a much better right to rank with Boccaccio's Angel Gabriel than Bülow's innocent Silamont.[†]

* A case of actual relations between mortals and superhumans is found in the story 'Belfagor', the arch-devil, former archangel, Bülow, *Novellenbuch*, III, p. 291.

† It is a singular fact and an interesting commentary that the four volumes of Bülow's 'Novellenbuch' and all eight volumes of the 'Straussfedern', edited by Musäus, J. G. Müller and Tieck successively, both containing just such translations and reproductions as would lead one to expect Boccaccio tales, should fail to contain a single story taken directly from the Decameron. Possibly it was thought that Boccaccio was already well enough known in Germany; or, possibly, it was

Another inclusion that I find fault with, is Von der Hagen: *Gesammtabenteuer*, 'Die drei münche von Colmar' (more accurately quoted, 'Die dri münche von Kolmaere') III, 163. under VIII, 8. This story is not identical with the 'Eighth of the Eighth.' Von der Hagen mentions Boccaccio VIII, 8, in his Introduction, not as indicating identity, but simply in connection, with a comparative genealogical study of the history and the sources of this whole cycle and of other versions connected with these stories of would-be seduction. On page XLII, he himself points out the dissimilarity. As a matter of fact, the *Gesammtabenteuer* tale falls into two entirely distinct parts: a) 'The lustful passion of three monks,* who, for money, seek the love of a woman, but with the connivance of her husband are cheated out of both, and lose their lives into the bargain; and b) 'The removal of their dead bodies by an intoxicated *fahrender Schüler*,' who believes after the removal of each corpse, and finding another in its place in the house, that it is the same one returned. These two parts, neither of which occurs in the Decameron, are so distinct, that each has repeatedly been treated independently of the other by subsequent authors without any apparent knowledge of their coherence. So Langbein (1757-1835), for example, has two separate stories based one on the first part and one on the second. In other versions both parts occur, but one part so greatly predominates as to make the other almost superfluous. The point of Decameron VIII, 8, is the community of wives, and only stories in which the retribution is 'in kind' should be identified with the Boccaccio story, though in a very large way all belong to the same cycle. If these, however, were all to be included, Miss Jones's list would have to be doubled in length, and would have to include items as remote as Wieland's *Die Wasserkufe* (Vol. 12, p. 225, Works, Hempel ed.) and Ayer's *Die ehrlich Beckin*.

due to the influence of Nicolai upon Tieck in the case of the "Straussfedern", of which the term 'Nicolaische Lohnschreiberei' is used. Nicolai, the publisher, for business reasons had a preference for French originals and expected them of Tieck, cf. Köpke, Tieck, I, p. 201. Bülow's *Novellenbuch*, in turn, was greatly influenced by Tieck, and thus a tendency away from Boccaccio may have been established in these two works.

*In other versions the number is two or four and licentious persons are judges, magistrates, priests, prelates or others.

* Often it is a half-witted man, or a drunken guard, or a sleepy night-patrol.

Under II, 8, Ayrrer: *Der Graf von Angiers* is given. I failed to find such a title either in Keller's edition or in Goedeke's Grundriss.

The following titles are incorrectly quoted: Under II, 9, p. 16, Hans Sachs, 'Die undultig frau Genura' should read 'unschuldig', and Von der Hagen, 'Von zwein Kaufmonnen', should read 'Koufmannen' (III, 357), under III, 8, p. 19, Von der Hagen, 'Der begrabene Edelmann' read 'Ehemann' (II, 357), under IV, 1, Simrock: *Volksbücher*, the title should read 'von des Fürsten—Gismunda (VI, 153), VII, 8, Von der Hagen: 'Der vertreute Wirth', read 'verkehrte' (II, 333); VII, 9, Sechtesgesäng read 'Sechster Gesang'; IX, 6, Von der Hagen: *Gesammtabenteuer*, 'Von zwain studenten' should read 'Irregang und Girregar' (III, 37)—the *Gesammtabenteuer* contain no such title as the one quoted; X, 10, Simrock: *Volksbücher*, 'Eine schöne anmuthige Historie' should read 'Markgraf Walther', (VI, 119). The title quoted by Miss Jones is a very blind abbreviation of the 5-line-long title: 'Schöne anmuthige Historie von Markgraf Walthern, etc.' given in the Table of Contents at the end of Vol. VII, top of page 480.¹⁹

The entry under X, 10, p. 40: 'Arigo (Steinhöwel): Griselda' seems to imply adherence on the part of Miss Jones to the old theory²⁰ of the identity of Dr. Heinrich Steinhöwel with this mysterious Arigo who appears in German literature contemporaneously with him. Philipp Strauch²¹ has proved conclusively, it would seem, in *Z f.d. A.* 29 (1885), p. 432, and also in his article on Steinhöwel, *Allgem. deut. Biographie*, 35 (1893), p. 728 that this supposed identity is untenable. In this same list, Miss Jones omits to mention the alleged 'Griseldis' of Niclas von Wyle, to which Goedeke devotes a page and a half (Vol. I, pp. 364 and 365)—whether inadvertently or intentionally and in conscious agreement with Strauch's findings (*A.f.d.A.* 14 [1888], p. 249 f.) I do not of course know. At all events, we have here a most puzzling confusion. As the books of reference usually consulted are

¹⁹ It is curious that the author should have verified the Gismunda story above (IV, 1, p. 20), as the asterisk shows, and have left this tale, which occurs in the very same volume of Simrock, uncomparred, and so misquoted the title.

²⁰ J. Grimm, *DWB*, Vol. I, p. LXXXVIII; A. v. Keller, *Bibl. d. Litt. Vereins in Stuttgart*, No. 51 (1860), p. 681; Koberstein, *Deut. Nat. Lit.* I, p. 339; Goedeke *Grundriss*² I, p. 368.

²¹ Cf. also F. Vogt, *Paul's Grundriss der germ. Philologie* II I (1893), p. 405 and p. 408; and *Z.f.d.Ph.* 28 (1896), p. 448, esp. p. 474; also *Göttinger Gelehrten Anzeigen*, 1895, p. 325 ff.

doing their best in helping to perpetuate these errors, it may not be out of place briefly to review the situation. The facts are as follows: A certain somebody, calling himself Arigo, wrote, or possibly *copied* (cf. Z.f.d.A. X. [1856], p. 260) a translation of Boccaccio's Decameron—the one published under the name of Heinrich Steinhöwel by A. v. Keller (Stuttg. Lit. Ver. No. 51, 1860). In 1531, nearly a hundred years after Steinhöwel's death, Jacob Köbel, Stradtschreiber zu Oppenheim, in dedicating a new edition of another work of Steinhöwel's, his 'Deutsche Chronik', to the Mainzer Chorherrn Heinrich Steinhöwel, a relative of the original author, enumerates the works of our Heinrich Steinhöwel as: Fabeln Esopi, Boccacci, von den Erleuchten Frawen der Chronica, von Gotfrids hörart etc. (Goedeke² I, p. 370). Now, then, Jac. Grimm in his DWB, I, p. LXXXVIII (Mhd. Quellenverzeichnis), without knowledge of Köbel's statement, attributed Arigo's Decameron to Steinhöwel solely on the ground that Arigo is Italian for Heinrich. Later A. v. Keller in his edition of the Decameron (Stuttg. Lit. Ver. No. 51), referring to J. Grimm, also identifies H. Steinhöwel with Arigo. Quoting from Arigo's introduction, he says, p. 681: 'und damit die beschwerten und betrübten frewlein..., hab ich Arigo (*d.i. Heinrich Steinhöwel*) in das werke machen...wöllen.' Goedeke² I, 368, speaking of the Decameron says, "Dass Stainhoewel der Übersetzer ist, steht durch Koebels Zeugniß seit 1531 fest." This testimony of Köbel, Strauch, Z.f.d.A. 29, 432, Footnote 4, shows, should be punctuated 'der fabeln Esopi, Boccaccii von den Erleuchten Frawen, der Chronica von Hertzog Gotfrids hörart etc.' E. L. Rochholz, in Germania 14 (1869), p. 411, also published, from the family chronicles, the list of Heinrich Steinhöwel's works, which accords exactly, even to the order of enumeration, with Strauch's punctuation of Köbel's list. Strauch says, accordingly, ADB, 35, 735: "Arigo, der Verfasser des deutschen Decameron....ist auf keinen Fall mit Heinrich Steinhöwel zu identifizieren." Thus, then, Arigo's Decameron was erroneously ascribed to Steinhöwel.¹² Steinhöwel's Griseldis, in

¹² The last and perhaps definitive word on this question was spoken by Karl Drescher. In No. 86 of Quellen u. Forschungen (1900) he publishes an investigation of 225 pages on 'Arigo, der Übersetzer des Decamerone und des Fiore di Virtu', in which he makes a most minute and exhaustive study of the whole subject. He not only arrives at the same conclusion as Strauch, but in addition, with extraordinary erudition and a masterly handling of his facts, ends by identifying Arigo with Heinrich Leubing, Pfarrer von St. Sebald in Nürnberg (p. 208).

turn, has almost equally persistently been ascribed to Niclas von Wyle," Goedeke I, 364 f., A.f.d. A. 14 (1888), p. 249, etc. The reason for this, I believe, is not far to seek. Steinhöwel was born in Weil (Wyl, Wyle) der Stadt an der Wirm. He was therefore 'von Wyl', and signed his name, e.g. 1473, in the dedication of his translation of Boccaccio's 'De claris mulieribus', as Hainricus Steinhöwel *von Wyl* an der Wirm," which easily gave rise to this confusion of names. So then these errors are at once explained and corrected.

The fact, thus, is that this translation, the title of which, incidentally, is *Griseldis* instead of *Griselda*, a confusion also found elsewhere, is by Steinhöwel, while Arigo, whoever he may be, is the translator of the entire Decameron (published in 1471, but completed in MS. as early as 1460¹⁴), and if mentioned at all, should be inserted under the caption of each of the Decameron stories.

Of Decameron imitations not found in Miss Jones's list, I subjoin the following: 'Die Wette', Langbein VI, 29 (I quote throughout from 'A.F.E. Langbein's *Sämmtliche Schriften*', Stuttgart, 1835-37, 31 Vols.) is based on Dec. II, 9. The first episode of this *Schwank*, p. 32, the 'Vexierscheibe', is Dec. VII, 9, the deceiving pear-tree being much more naturally and with more plausibility replaced by a magic window-pane of the house; the third one, p. 41, is Dec. VII, 3. Langbein, IV, 27, 'Der steinerne Freund', is Dec. IV, 2. Langbein's 'Die neue Sündfluth', VI, 74, is Dec. III, 4. 'Des Lentulus Beispiel', Chapter 12 of 'Die Sieben Weisen Meister', Simrock, *Volksbücher*, XII, p. 142, is Dec. VII, 4. 'Wie Andolosia um eine edle Frau buhlt', Simrock, *Volksbücher*, III, p. 154, is Dec. VIII, 4; and the tale 'Falsche Liebe', p. 160 of the same, is taken from the first adventure of Dec. II, 5. Simrock, *Volksbücher*, XII, p. 222 ff., is Dec. II, 4. The magic transfer to Braunschweig of Heinrich der Löwe (Simrock, I, p. 18 ff.), just before the marriage of his wife to another man, is taken from Dec. X, 9. The same episode occurs also in 'Pontus und Sidonia' (Simrock XI, p. 1). The edition of the *Volksbücher* by G. O. Marbach and O. L. B. Wolff, Leipzig, Otto Wigand, without year, in 53 numbers, shows an even greater number of Decameron stories than Simrock's. It contains the following

¹⁴ This name, strangely, has been overlooked in the *Allgemeine deut. Biographie*, in spite of the fact that under Nicolaus von Wyle the reader is referred to Wyle, which, however, he seeks in vain.

¹⁵ Cf. *Bibl. Stuttg. Lit. Ver.*, No. 51, p. 676.

¹⁶ Cf. K. Drescher, *loc. cit.*, p. 188.

list, which attests the unusual popularity of Boccaccio even among the traditions of the common people:

Vol. I, p. 3, Geschichte von Griseldis und dem Markgrafen Walther, Dec. X, 10.

Vol. I, p. 30, Geschichte von der Ghismonda, Tochter des Fürsten zu Salerno, Dec. IV, 1.

Vol. I, p. 42, Geschichte von Costanza und Martuccio, Dec. V, 2.

Vol. I, p. 49, Geschichte von der Dame Roussillon, Dec. IV, 9.

Vol. I, p. 53, Geschichte von Girolamo und Salvestra, Dec. IV, 8.

Vol. I, p. 61, Geschichte von der Lisabetta, Dec. IV, 5.

Vol. I, p. 66, Geschichte von Federigo, Dec. V, 9.

Vol. VIII, p. 53, Geschichte von dem tugendhaften Ritter Gentile Carisendi, Dec. X, 4.

Vol. XLIV, p. 3, Geschichte von dem Prinzen Gerbino und der Prinzessin Rosina, Dec. IV, 4, but with a happy ending.

Simrock's 'Italienische Novellen', Heilbronn, 1877, contains 15 Boccaccio stories in translation.

'Der schwangere Mönch', Von der Hagen, *Gesammtabenteuer*, II, p. 49, is Dec. IX, 3 (Calandrino) even to the verbal identity that 'der unten liege' is the one to bear the child. Other imitations of this story are a tale by Giraldo Giraldi, toward the close of the 15th century and one by Baudius, cf. Von der Hagen II, Introduction, p. X. Poggio also has it in his *Facetiae*. Hans Sachs, besides the *Schwank* mentioned by Miss Jones, also has a Fastnachtspiel, 1544, which she fails to quote. Whether Marie de France's brief tale bears close enough a resemblance to warrant its inclusion may be an open question. 'Minne zauber', Von der Hagen, *Gesammtabenteuer*, II, p. 619, is, if not identical with Dec. X, 9, certainly very closely akin to it. Cf. also Sebastiano Erizzo's novel on the same subject, *Altitalienische Novellen, ausgewählt und übertragen von Paul Ernst*, Leipzig, 1907, Vol. II, p. 14, and Friedrich Schlegel's Romanze 'Frankenberg bei Achen', *Werke*, Wien, 1825, Vol. IX, p. 107. A Latin translation of Dec. IX, 6, 'De duobus studentibus qui hospitum cum uxore et filia inebriarunt' is also found in 'De generibus ebriosorum et inebrietate vitanda', which is appended, among other things, to the 1624 ed. of the *Epistolae obscurorum virorum*. Francof. ad. Maen. octavo, 381 and 143 pp. (cf. Von der Hagen, *Gesammtabenteuer* III, Introd. p. XXI, and *Epistolae obscurorum virorum*, ed. Ernst Münch, Leipzig, 1827, Introd. p. 74). Exceedingly great care must be taken with references to the *Epistolae obsc. vir.*, as the numerous editions show very marked differences in con-

tents. This story, for example, is not found in the standard edition of the *Epistolae* by Böcking, nor in the one by Münch just quoted, while this 17th century edition includes it.—‘Saladin,’ Von der Hagen, *Gesammtabenteuer*, II, 643, is Dec. I, 3. To Dec. I, 3, should be further added: Novella 72 of the *Cento Novelle antiche*, Milano, 1804, p. 190; Ramler’s metrical treatment of the tale, *Berliner Monatschrift*, April, 1794; W. A. Paulli, ‘Versuche in verschiedenen Arten der Dichtkunst’, 1750; the version by Des Ormeaux in 1760; and finally we cannot pass in silence by the satire of Heine, that Mephistopheles of German literature—*der Geist, der stets verneint*. His ‘Disputation’ in the ‘Romanzero’ (Works, ed. Elster Vol. I, p. 464) ends in true Heineesque style with the words:

‘Welcher recht hat, weiss ich nicht—
Doch es will mich schier bedünken,
Dass der Rabbi und der Mönch,
Dass sie alle beide stinken.’

Nothing could better characterize the noble, large-souled, constructive optimism on the one hand and the narrow, destructive pessimism of the cynic on the other, than the treatment of this motif by these two men, Lessing and Heine. I should feel inclined to add to Dec. X, 10, Bürger’s ballad ‘Graf Walter’ (ed. Sauer, *Deut. Nat. Lit.*, p. 261), together with its well-known English source. The treatment of the story has suffered considerable change, to be sure, but the subject is identically the same, and it shows its kinship even to the name and title. To the imitations of Dec. VIII, 8, should be added the Schwank ‘Von der Rache eines betrogenen Ehemannes’, published by Johannes Bolte in *Zeitschrift für vergl. Literaturgeschichte*, N.F. XV (1904), p. 164, as well as the titles mentioned there: *La pêche de l’anneau*; Alarcon: ‘Der Dreispitz’ and Hugo Wolf: ‘Der Corregidor’ (Opera). ‘Frauenbeständigkeit’, Von der Hagen, *Gesammtabenteuer*, II, 105, is Dec. VII, 7. ‘Der Ritter unterm Zuber,’ Von der Hagen, *Gesammtabenteuer*, II, 293, is Dec. VII, 2. ‘Des Gänselein’, Von der Hagen, *Gesammtabenteuer*, II, 37, is Dec. Introduction to Fourth Day. ‘Frauenlist’, Von der Hagen, *Gesammtabenteuer*, II, 83, is Dec. VII 3. ‘Der Reiher’, Von der Hagen, *Gesammtabenteuer*, II, 153, is Dec. VII, 8. The second story of ‘Straussfedern’, Vol. I (1787), ed. Musäus, bears a similarity to Dec. VIII, 10, though the end is different. Langbein’s tale ‘Sieben Hochzeiten und keine Brautnacht’ (Vol. 23, p. 113) is an inverted version of Dec. II, 7; and his ‘Klärchen’ (Vol. VI, p. 100) shows some similarity to Dec. VIII, 7. Langbein’s ‘Die Freunde’ (Vol. I, p. 272) is Dec.

VII, 6. A very similar situation is also found in Simrock's Volksbücher Vol. IX, p. 6, Chap. II. To Dec. VIII, 4 should be added Ayser, 'Comedia von zweyen Fürstlichen Räten', ed. Keller p. 2279. 'Die Birne, die der Vater isst etc.', Bülow, *Novellenbuch*, II, p. 501, reminds one very strongly of Dec. III, 8, as does his 'Die Errettung aus dem Grabe', Vol. II, p. 133, of Dec. X, 4. 'Balduin, der eiserne von Flandern', Bülow, *Novellenbuch*, III, 324, is Dec. V, 1; 'Der belehrte Liebeschulmeister', Bülow, *Novellenbuch*, IV, 27, is Dec. VII, 8, and the 'König in Wochen', Bülow III, 52, is, of course, Calandrino of Dec. IX, 3, while the 'Sperber' that is killed in Bülow III, 155, is the Falcon of Dec. V, 9. In addition to 'Die Teufelsacht' for Dec. III, 10, 'Das Höselein' and 'Der Sperber', Von der Hagen, *Gesamtabenteuer*, II, pp. 1 and 19 resp., might be mentioned as similar. Fürst, 'Vorläufer der modernen Novelle', p. 128, mentions Mirabeau, 'Contes et nouvelles imitées des anciennes', 1793, one of which is Dec. IV, 2. It should be added in passing that Langbein's 'Schmolke und Bakel',²⁷ Vol. I, p. 256, is not taken from Boccaccio IX, 6, as Fürst says, p. 157; Langbein's treatment of that Decameron story is 'Die Wiege', Vol. I, p. 198, which Dr. Jones has correctly quoted under that head. As I was unable to obtain a copy of the 1792 edition of his Schwänke, and "Affe" Langbein in subsequent editions disowned and omitted some of his stories previously published, I could not verify these. Among them is 'Stille Rache', cited by Miss Jones under Dec. VIII, 8. Hermann Ullrich refers this schwank to Boccaccio VIII, 8 in *Archiv für Litt. Gesch.* XI. (1882) p. 557, but in Vol. XV (1887) of the *Archiv*, p. 449 publishes a different source for it. Another such Langbein story, referred to in Fürst, p. 159, as: 'ein Pärchen lässt den unbequemen Ehemann arretieren, um ungestörter dem Vergnügen zu leben', sounds as though it might be an adaptation of Dec. III, 8.

To Dec. X, 10 the following titles should be added: Jac. Philippus Bergomensis, *De plurimis claris selectisque mulieribus*, 145: 'De Griselde Salutii marchionissa' (cf. *Z.f.d.A.* 29 [N.F. 17], p. 432, Note 1), Anon. *Mitteldeutscher, Griseldis* (cf. *ibid.*, p. 433; Zingerle, *Kinder- und Hausmächten aus Süddeutschland*, 1854, p. 291, Griselde; Görres, *Teutsche Volks-*

²⁷ The motif of this story, with all sorts of variations, is exceedingly popular in Germany, especially in oral tradition. Among others, Hebbel gave it literary expression in his 'Eine Nacht im Jägerhause', *Werke*, Ed. R. M. Werner, Vol. VIII, p. 262, though his version differs somewhat from that of Langbein.

bücher (1807), No. 20, p. 148-151, and also Schwab's edition of *Deutsche Volksbücher* (1836) contain the Griseldis story (the Griseldis in the Marbach edition of the *Volksbücher* has already been referred to in another connection), Ottmar F. H. Schönhuth, 'Historie von der geduldigen Griseldis', Reutlingen, 1847; Ign. Chr. (or Joh. Georg) Schwarz, 'Dr. I. Rion, Die Gräfin Griseldis, ein Muster der Demut und Geduld, etc.', 1836; Adolf Steppes, *Griseldis*, Darmstadt, 1839; Agnes Miegel, 'Griseldis', 1901; Christian Martin Winterling, 'Markgraf Walther von Saluzzo', Tragicomödie, 1844; 'Schau-Spiel von der Gräfin Griseldis', Tiroler Volksdrama, Cf. *Archiv für das Studium der Sprachen*, 1898, p. 241; Anon., 'Grysel'. *Ain schöne Comedi* (cf. R. Köhler, *Kleinere Schriften* II, p. 525); though we do not possess the texts, this review would not be complete without at least a reference to the *Schuldramen*, both Catholic and Protestant, on this story cited by Köhler, loc. cit. p. 526 f., to the *Puppenspiel* of Max Möbius (cf. Köhler, p. 528 and G. Widmann, *Euphorion*, 14, p. 109), and the *Haupt- und Staatsaktion* (cf. *Euphorion* 14, 110 and Köhler, p. 526), as they are the most striking evidence of the deep popular hold the Griseldis subject had gained in Germany. So much for additional titles of what seem to me to be genuine Decameron adaptions. Without expecting full assent to every one of them, I trust the list will be found to be in substantial agreement with the judgment of other students of the subject. A careful search in the works of the more obscure authors like Meissner, Heydenreich, Grosse, Sander, Giseke, etc., would no doubt reveal many more cases of borrowing from Boccaccio.

The Index of Principal Authors is altogether unsatisfactory. In the first place, it is professedly incomplete, which an index should never be; and secondly it is guilty of many omissions under the names of the authors it does include. One is furthermore quite at a loss to understand on what basis the *principal* authors were selected. Simrock's *Volksbücher* with their two listed imitations are not included, while Bülow with his one title (and that doubtful) is given; Bürger with one imitation is included, while Goethe with two references is not found; Lambel's three adaptations find no place, Heyse's one is indexed. As I had occasion to go through the German list pretty carefully with an occasional excursion into the other fields, I shall subjoin the omissions I noted: Under Bebelius, add I, 2; VIII, 1; under Burkhard Waldis (spelled Waldeis in the Index), add VII, 1 (the insertion on p. 43); under Barry Cornwall, add IV, 8; under Dryden, V, 1; under Estienne, IX, 2; under Greene, II, 6; II, 9; V, 1; V, 2; VI, 10; X, 8; under Von der Hagen, III, 3; III, 10; IV, 8; V, 4; under Ben Jonson,

III, 5; under Kirchhof, 1, 2; III, 8; IV, 8; VIII, 2; X, 10; under Langbein, IX, 6; under Lessing, V, 5; X, 3; under Mahrold, VII, 3; X, 8; under Pauli, I, 2; V, 8; VI, 4; VII, 4; VII, 5; VIII, 6; IX, 1; X, 1; X, 10; under Poggio, VII, 6; VIII, 1. Of the 60 German names listed but not indexed, the following at least should have been added: Albrecht von Eyb IV, 1; X, 10; Steinhöwel X, 10; Lambel III, 9; IV, 9; VII, 8; Gellert I, 3; Goethe II, 8; V, 9; Arnim X, 10; Gerlach VI, 4; VI, 10; Gast VII, 2; VII, 6; VII, 7; Schwab X, 10; Hagedorn V, 9; VII, 6; Lange VI, 4; VI, 10; Hulsbusch VI, 10; IX, 1; Sommer VII, 2; IX, 2; Uhland X, 4; Rosenblüt VII, 7; VIII, 8; Simrock IV, 1; X, 10; Niclas von Wyle IV, 1. To these additions should, of course, be subjoined the omissions cited earlier in this review.

The following errors and misprints were noted: The statement, "England comes next", at the beginning of the Preface, p. III, is misleading. From the context, one would interpret that England possessed the greatest number of adaptations next to Germany. This, however, is not so, as Table C, p. 12, shows; p. 1, second last line, for "Kirchhof's" read "Kirchhof's", and, last line, for 'Schuman's', read Schumann's; p. 3, top, the dates of Bülow's *Novellenbuch* should be 1834, 1835, 1836, and 1836 for the four volumes, respectively; p. 3, middle, read Hauptmann; p. 4, middle, Albrecht von Eyb's 'Ehebuch' is spoken of as a treatise *sometimes ascribed* to Albrecht von Eyb. I have never heard any question raised as to Eyb's authorship; p. 9, top, for 'cento novella' read 'novelle'. Under II, 9, Kongehl, strike out comma after *unschuldig* in the title; under the same caption, the date for Durfey should read 1632 instead of 1682, for Hawking read Hawkins, and the date for Garrick should be 1770 instead of 1759; under IV, 1, the date of Niklas von Wyle should be 1478 instead of 1470, if I can trust my notes; under IV, 2, the date of Bülow's *Novellenbuch* should read 1836 instead of 1834 (as it is the third volume), under IV, 8, Von der Hagen, strike out the first "r" in *Gesamtabenteuerer*; under VI, 4, (p. 27), read Bidermann; likewise Förstemann under VI, 10, Luther; Pauli: *Schimpf und Ernst*, under VIII, 6, should be asterisked, at least all other occurrences of the 1522 edition of this work are, the 1563 edition not having been consulted (cf. first note p. 44); under VIII, 8, the date of Langbein's *Schwänke* should be 1792, as it is on p. 30 (VII, 7); under IX, 1, for Hulsbach, read Hulsbusch (cf. sub VI, 10, p. 28); under IX, 6, the date for Langbein's *Gedichte* should be 1788 instead of 1785; under X, 4, Gräffen, strike out last "n" of *Romantischen*; under X, 10, read Lüdemann, the date of Bechstein: *Märchen* should be

1863, for v. Nicolay's ballad 'Griselde', the date of its first appearance, 1778, would be better than the later date, 1810, of the *Vermischte Gedichte* (cf. Goedeke² IV, 230 and 231), and the full title of Petrarca's translation is *De obedientia ac fide uxoria mythologia*; on page 42, under Westenholz, read 'Die Griseldissage' instead of Grieseldis-Sage; change Kirkhof to Kirchhof and add comma; under Martin Montanus read '*Schwankbücher*' for 'Schwanbücher'; read Neudrucke Deutscher Litteraturwerke for Deutschen; Hans Sachs—Fastnachtspiele for Fastnachspiele; it is not quite clear why on p. 43 a list of Additions should be separately printed on the ground that they are "merely translations or adaptations". Many titles in the preceding lists are "merely translations" and all are adaptations; p. 44, the date of Pauli, *Schimpf und Ernst*, should read 1563 instead of 1863.

In conclusion the reviewer wishes again to express his appreciation of the very satisfactory manner in which Dr. Jones has completed this huge undertaking. The mass of material is really of too large a scope for one person to master in all its details. It would seem that a collaboration of several specialists, for the several literatures included, would have yielded richer results. In any task of so comprehensive a character, errors and omissions are well-nigh beyond control, and it is no reflection that the present one is not an exception. Disagreement as to inclusions and exclusions is, of course, inevitable, but it is hoped that the review will be found helpful, and may be of service when the time comes for preparing a new edition of the work.

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SIGMUND FEIST, ETYMOLOGISCHES WÖRTERBUCH
DER GOTISCHEN SPRACHE. Halle a. S. 1909. Pp.
XV+380.

This book certainly will be welcomed by every student of Germanic philology. It is the most complete etymological dictionary of Gothic that exists at present and supplants the well known work of Uhlenbeck which up to this time has been of invaluable service. Of course, it goes without saying that the author has made conscientious use of the work of his predecessors, but he has amplified and revised the material that he found ready at hand. To appreciate the character and extent of this revision it is but necessary to turn to such a word as *aflinnan* 'to go away', where not only all the cognates found in